

MEDIASCENE

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BIG PIN-UP ISSUE!

A SUPERGRAPHICS PUBLICATION

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MEDIASCIENCE is a monthly publication devoted to popular culture in mainstream and the fringe.
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next issue

CHANGINGS

We told you they'd be coming and we meant it. According to our media poll, readers were surprised by the changes we initiated last issue—especially in regards to our title. Our reasons were simple but important. COMIXSCIENCE seemed to suggest a limited parameter within which we could comfortably work—MEDIASCIENCE supplied the answer to the problem.

We have discovered more and more that the interests of our readership have spread in a dozen different directions, just as ours have. That multiplicity we feel, can only add more variety and variety to a publication that has already been judged comprehensive, informative and most of all entertaining.

What we're really trying to say is that we are continually striving to improve the breed. Look around and see how many other publications have attempted to evolve, to shape themselves to the precise form of their market. Look around and you'll see the same old stale, tired and dull formats, the same old-fashioned, flat features and ho-hum articles if you can't remember the last time you were excited about receiving the latest issue of a magazine, then you'll have to agree with us. All too often we find ourselves taking five minutes to look through a publication for something interesting, or at least different, only to wind up tossing it on a pile with a stiffed pencil.

Too many editors and publishers just don't give a damn and their efforts show it. It's the easy way out—a trap we promise not to fall into. MEDIASCIENCE will continue to be plastic enough to anticipate and accommodate the shape of things to come!

Since the beginning, we have spent an ever-increasing amount of time assembling our news through first-hand interviews, after double-checking to ensure accuracy. Unlike some magazines, we name our sources of information. We don't print blind items to be controversial, or fill space. We don't have to tell our policy has always been to gather facts directly from the publishers, editors, writers and artists that are responsible for the news. In many cases, those people are, or have been, co-workers of ours at one time or another, which gives us an inside track no other publication has!

That's a heavy statement to make, but believe it or not, some of these publications rely on our

news for their research and even reproduce material first published in MEDIASCIENCE! Sounds wild, but we can prove it if we have to, and maybe we will in a future issue. By the way, we don't mind in the slightest and if they'd give us a credit, we'd even help 'em! No need to press the pencil—our readers know we're first with the best!

Here's another plus, in case you haven't noticed. Publishers are looking at MEDIASCIENCE for material to use in their magazines. If you were a subscriber last year, you received a free full-color *Teles* poster which was printed in *Savage Tales* several months later. We also ran a full-page Barry Smith illustration that was copied for the same magazine. You'll probably see our Red *Savage* book cover turning up too. We also gave Marvel permission to run an Bill Everett odd. McNeil featured on article we did on C.C. Beck in one of their books, plus a Captain Marvel Jr. model shot that was originally published in *The History of Comics*. We even had George Pili in suing the jacket/next design we created for *Red Savage* (COMIXSCIENCE 1) in his new film. That *Ballerina* Books got in touch with us for the purpose of using the cover painting of COMIXSCIENCE 5 for an important new series they will be publishing this year.

Several companies have also picked up the game and puzzle formats we started in *PSOM Magazine*. We're proud to say our readers saw it all here first! About the *Ballerina* cover, you'll find it previewed in our science fiction section. The painting itself was rendered about five years ago in the Brooklyn studio of artist/illustrator Dick Adams. At the time, Dan and I were trying to outlast each other while working back-to-back in a comic called *Streets* Tale. Whenever I was in New York, I'd stop in for a visit that sometimes lasted several days. On this particular occasion, having nothing else to do, I decided to try some time by playing with paint. Adams, of course, was already a skilled painter, had sold a number of his renderings for book covers and had an impressive knowledge of painting technique. I had never even as

much as picked up a palette and brush.

No matter. I started painting with Adams coaching about tips and tricks on mixing color, underpainting, etc. In the background, by the time night had turned into day, the painting was completed. I suspect Adams, as the teacher, was more pleased with it than his pupil.

During the period that I was painting for a living, I submitted this first attempt to art directors but was continually rejected. Too different, too off-beat, I shined it and forgot about it until the fifth issue of COMIXSCIENCE. In the magazine, another artist lifted the figures of the gorilla and serpent atop the stone column and used them as the basis of a painting for the cover of a miscellaneous black and white horror magazine!

When *Ballerina* called to discuss using the illustration, I was more than pleased—especially since the series they planned it for was Leigh Brackett's new adventures of Doc, one of her most popular characters, but of print for years. What no one knows (except perhaps Adams) is that the *Ballerina* in the painting was the original characterization of my own sword and sorcery hero, *Talen*. End of story.

As you know, our policy is to give our readers more—more news and graphics than is available elsewhere, more for your money. More innovation. It was with amusement that we heard we had been accused of not being as experimental and imaginative as we had promised. Obviously our owner isn't owner of the fraction of a news magazine as against an article magazine. A functional presentation is always our first consideration. As for experimentation, the article COMIXSCIENCE concept was experimental. So was our *Strip* issue with *The Black*. So was *Freak*. And our *S&S Double* issue with its free poster. Perhaps we can best answer that charge by offering a response that comes in from our readers' poll: "There are

things in MEDIASCIENCE that I like and some that I don't like, but good or bad your publication is always interesting and unpredictable in the best sense of the word. It always gives us more!"

Happily, you'll find this issue of MEDIASCIENCE an "interesting and unpredictable" as any that have gone before. For openness, we've completely redesigned our format to accommodate more material. This issue's smaller type allows us to present a full 20% MORE MATERIAL! In addition, we've typed our graphic design to give you more information and reproducibility in a more flexible and exciting format!

Girl! Girl! Girl!!!

Your response to our new SUPERGIRLS calendar has been nothing short of sensational. Our thanks to everyone who's taken the time to write and say how much they enjoyed the art and the high quality of the package. It was gratifying to get that kind of response. We enjoyed every comment almost as much as we enjoyed putting the calendar together in the first place (but not out!).

As we started last issue, the SUPERGIRLS gave us the inspiration to dedicate this issue to an American phenomenon known as *The Pin-Up Girl*. Our lead pictorial layout showcases a quick history of Pinups from Charles Dana Gibson's decade beauty to today's big screen superstars. You'll find a host of famous pin-up artists featured, all doing what they do best.

The Girls of The Comics are spotlighted next in a dazzling display of far-out femininity. Who knows, you might even be tempted to dig out a handful of your old comics and do some of your own research! Did you know that the third volume of *The History of Comics* will dedicate a comprehensive chapter to *The*

Fighting Females? The book is now in preparation and with a little luck will be available late this year, hopefully for Christmas. Keep watching these pages for a publishing schedule.

This issue's consummate centerspread capably complements our chosen theme by visualizing *The Goddess of The Cinemascope* Screen, America's No. 1 Pin-Up Girl, Marilyn. Though it's been twelve years since she left us, the Blonde Venus is almost as prominent today as it was during her lifetime—with books, calendars, documentaries and magazines still paying tribute to her timeless mythic beauty. We hope you'll like our offering to the lady who proved that gentlemen did indeed prefer blonde!

In response to our *Reviews* Poll, we've expanded our science fiction section to double its usual proportion. In addition to increasing the film and comic news twofold, our paperback news has also been started towards the film and TV news in order to give you the fullest coverage on what's happening in the linefeed of the arts.

Those of you who ordered *The Receptionist of Super Heroes*, take note, the books are still in production. All orders are on file and are prepared for mailing the moment the books are completed. We mean on this project next issue.

Speaking of next issue, we are presenting our first SCIENCE FICTION SPECTACULAR special for those of you last space addicts who wrote demanding it be done! We guarantee some very special surprise plus an announcement about one of the most exciting projects we're contemplating in quite a while. Till then, take care. STERANKO



mediascene readers poll

As MEDIASCENE continues its second year of publication, the ideas, editors, and contributors of our readers become more important than ever to us. We want to know how MEDIASCENE readers feel about the material presented to them. Your participation in MEDIASCENE, by letting us know what you want, is vital. By filling out this MEDIASCENE READERS POLL, we hope to determine what our readers like and want to see. Help us to help you! Check the box indicating your opinion concerning the material in this issue, and the ideas below, cut out the coupon and send it to us, along with any other opinions you may have about MEDIASCENE to:

MEDIASCENE READER'S POLL
Box 445
WYOMISSING, Pa. 19610

YES NO

- ☐ ☐ Cover
☐ ☐ Comic girls
☐ ☐ Pin-up girls
☐ ☐ Comic News
☐ ☐ Comicspread
☐ ☐ Media News
☐ ☐ Illustration
☐ ☐ Sci-fi news
☐ ☐ Mainstream news
☐ ☐ Action news
☐ ☐ Back cover
☐ ☐ New format

The material you'll see in future issues of MEDIASCENE will reflect the results of this poll. We need your opinions and ideas to keep MEDIASCENE the best publication of its kind. Please indicate whether or not you want to see more of the following:

YES NO

- ☐ ☐ In-depth articles
☐ ☐ Interviews
☐ ☐ Film news
☐ ☐ Westerns
☐ ☐ Science Fiction
☐ ☐ Crime and violence
☐ ☐ Mainstream
☐ ☐ Illustrations
☐ ☐ Comics
☐ ☐ TV news
☐ ☐ Nostalgia
☐ ☐ Pulp
☐ ☐ Monsters
☐ ☐ Disney
☐ ☐ Paperback covers
☐ ☐ Comic covers
☐ ☐ Personality profiles
☐ ☐ Color
☐ ☐ More pages
☐ ☐ Text
☐ ☐ Undergrounds
☐ ☐ Movie stuff
☐ ☐ Music news
☐ ☐ Convention reports

Other comments:



1) In the early part of the century, Charles Dana Gibson's girls were models for the American Woman 2) Art nouveau illustrator Alphonse Mucha was famed for his idealization of female beauty 3) French pin-up magazine *Le Parisienne* featured beauties like these in the 1920's 4) Film star Jean Harlow popularized the blonde as a sex symbol 5) In the 40's, TV queen Dagny Baird kept viewers up late with spectacular cleavage 6) *Esquire* artist George Petty became top pin-up artist during the war years—his girls wore big hats, always talked on phones 7) Earl Moran, Gil Elvgren, Zee Mazert captured fresh, healthy girl-next-door look—their calendar girls, like these six, decorated garage walls across the country 8) 50's adopted sultry, sexy approach—top model Betty Page became empress of pin-up art, rode eight-inch heels 9) Girlie mags like these dominated the market, featured leg art, silk stockings



10) Curvy Betty Grable reigned as pin-up queen of wartime G.I.'s 11) Rita Hayworth projected sophisticated womanly look 12) Marilyn began career as calendar girl, became movies' leading sex symbol 13) *Esquire* Magazine became synonymous with pin-up art by featuring 14) the girls of Alberto Vargas. —Vargas girls were slicker, more realistic, interestingly costumed 15) In *The Rectifier*, Russell's assets were double trouble 16) *Playboy* Magazine premiered in 1953 making girl-watching a national pastime 17) Brigitte Bardot rocked in stardom with sulzing sex kitten image 18) Jayne Mansfield wiggled into pin-up scene, tops list of dumb blonde imitations 19) Sophia Loren inched competition out of spotlight with earthy, sensuous appeal 20) Illustrator Bob McGinnis created glamorous high-fashion image for paperback pinups in 60's



In a move that surprised and stunned nearly everybody in the comics industry, Archie Goodwin tendered his resignation from the National editorial staff recently.

"Archie's leaving did come as somewhat of a surprise," said DC associate editor S. Nelson Bridwell, when asked about how all this came about. "He apparently had a proposition laid before him elsewhere. But he did let us know about his leaving in plenty of time to find replacements to handle all of his books."

Now that most of the line is shifting into the sixty-year format, Archie's departure could create difficulties, leaving his titles without an editor. National, in an effort

Jack Kirby's OMAC, the One Man Army Corps, has finally been placed on the DC schedule for a June release date, but no news has come out concerning the publication of the *Gladiator*, the latest of Jack's kid gang strips.

When it finally does come out OMAC will be more of a One Man Police Force than One Man Army, apparently inspired by the current crop of super-cops. The setting for the series will be a highly-mechanized

omac hits sum sched

and industrialized future earth with OMAC, a scientifically-created cop of the future. He will appear alone, "righting wrongs and punishing evildoers."

OMAC's first adventures will be an origin story in which the hero receives superior fighting prowess and abilities from an armbot satellite referred to as "Brother Eye." Shades of *Ultraviolet* are in the story will be OMAC's first confrontation with an organization patterned after the notorious Murder, Inc., which sends gifts of death to their victims.

Meanwhile, Kirby's sole surviving creation, *Kamandi*, seems to be enjoying a healthy sales response from the comics buying public. Upcoming adventures will take Ka-

one of our editors is missing!

to move off such a situation, has divided the Goodwin books amongst their present editorial staff, other than find a replacement for Archie.

The disposition of *Detective Comics* is once again in the hands of the able, and long-time *Between* editor, Julie Schwartz, from whom the title was taken when Archie first arrived on the scene last year.

Warren Buffett will be joining control of S. I. Gendel, while Joe



Orlando takes over the adventures of the Unknown Soldier in Star-Spangled War Stories.

The assignment of the last Goodwin book, *The Tears*, will be going out to California-based Jack Kirby in the hope that he can accommodate it into his work load, leaving Joe Kubert open for new projects and the development of *His Teenies*, *Blue*, and *Sgt. Rock* titles. Benny Ott is apparently having enough trouble keeping the *Shadow* on schedule and will not be pitching in to help out in Archie's absence.

In the dollar book department on National, steady sales seem to ensure the continued appearance of the super-soldier gladiator, with another

big book bonanza

Shesert is the works, and a Terese client that is nearly 100% Kirby written and drawn. The Terese book will continue the adventures of the essence by chronicling "The Tears of Terese," the direct sequel to last year's "Tears of the Ages" presentation.

Work on the delirious First Edition reprint comic is also progressing at a steady rate with *Detective 37*, *Season 1* (Wonder Women's big powers) and *Wile 2* ready for printing.



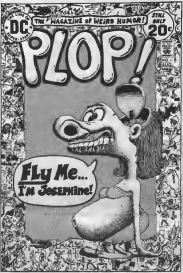
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"Robbins doesn't seem to take any pains to put the *Shadow* in the thirties or forties," commented Nelson Bridwell, "but there is no question that he is denying the *Shadow*. It may look a little strange to non-Robbins fans, but it is the *Shadow*."

The first of *Narcot* *Rebels* *Swamp Thing* tales has arrived from the Philippines, and to quote author/creator Len Wein, "It's just marvelous what *Narcot* has done. He added all sorts of icky things—really did a fantastic job."

Inspired with *Rebels*' efforts, Wein will soon have the bulging creature battle his most deadly foe, another *Swamp Thing*. The new nemesis is really his disemboweled

future will be "The Case of the Patriotic Criminal," the second *Inspector Society of the World* tale, revolving around the Liberty Train which is, in turn, based on the 40's Freedom Train that traveled around the country selling War Bonds. Bob Keighly has written a two-page essay on the Freedom Train, to be illustrated by John Calner, supplementing the story for new readers. In the *Wonder Woman* Super-Spectacular coming up, there will be a reprint of the 40's *Seasonal Comics* story in which someone is impersonating both *Wonder Woman* and *Diana Prince*. An *Ella Candy* reprint will also be present, as well as a different type of *Wonder Woman* mystery story. It appears



that in this particular WW epic, the effort, R. G. Peter decided to caricature both himself and the writer into the splash-panel. Now, some thirty years later, everyone can identify Peter, but nobody knows who the worse writer in the page is and the story will probably be published without credits.

One of the all-time greats of the comic world, Bill Finger, died in February this year, succumbing to the poor health that has plagued

batman author mourned

him for the last few years. Born in New York on February 8, 1918, Finger grew up to become a contributor of one of America's greatest legends, *The Batman*.

Finger's contributions to the character, and even the very design of the costume were impressive. Working from an idea sketch by Bob Kane, Bill suggested the addition of a cape, cowl, gloves and bat-like ears to an otherwise Superman type costume. Robin, and villains like The Joker, The Catwoman, Two-Face, Clayface, The Penguin, The Scarecrow and the Riddler were either outright creations of Finger's or were collaborations between himself, Bob Kane and Jerry Robinson. Throughout the fifties, in terms

from a couple of issues back, the idea being, if the *Swamp Thing* can regenerate an arm, why can't the arm regenerate another body? After the creature fights his evil counterpart, Len admits a temporary lack of ideas for the *Swamp Thing*'s development. "I guess it's about time for the evil Nazi scientist."

Len will shortly be forced to relinquish his hold on the *Justice League* title, due to his commitments on other books. He will however, be doing at least two more, dealing with the "Batman of Archchance" and a trip to Theogor about *Howlman*.

Other material appearing in the scanty *Justice League* in the

of creativity, characterization and story structure, Finger was the Batman writer, setting the pace and establishing the Batman as an American phenomenon.

Always a meticulous craftsman, Finger amassed great files of research for the movie stories he wrote, which included a prodigious amount of striping throughout the National line. He's the father, including these Loebers, Wilkoff, Bush, Ruffy and his Pals and Clip Caruso.

"It'd be fun to do the shadow"

all of them so well researched they inevitably came to life.

From the fifties to the seventies, Bill left the comic field behind, only to return in late 1973. Murray Boltinoff was interested in having Bill write for him, and Bill himself seemed to have taken an interest in the medium again. But the years of hectic living and serious health were taking their toll. He looked weak and tired. The ideas were harder in coming and things were tougher for him (where was ACBAT). When we asked Bill what he wanted to do on his comeback trail, he smiled and said, "I hear they've got the Shadow now. You know, Batman was the Shadow and I'm the sort of fun to do both of them."

gists.

Savage Tales, in its third incarnation, has been the recipient of some strange problems, not the least of which being a G.I. Kane pencil. Canon tale, dated for publication in **Savage Tales** 4, inexplicably given to Neal Adams to ink. Needless to say, Neal was less than happy about about half of the story when Ray was forced to take the job away from him and let just about anybody that can wield a brush at the office have a crack at it. The resulting job is adequate, but not what it should have been.

In issue 5, we are going to be treated to a story that is, by conventional logic, based on a Howard idea and expanded to tremendous



scale will be the beginning of the year and a half serialization of the novel, "Carnage the Crazed," also known as the "Year of the Dragon." Ray feels confident that readers will stick with the story. "Sales on the **Come Color** comic are better than ever," he revealed to **MEDIASCENE** "and the book is one of our top-sellers now."

After a year's association with TDM, it has been mutually decided to produce all associated material from the Marvel offices— a move that should have been

SCENE have been scrapped and the choice that cascaded with different prices and page counts was once again unleashed in the bullpen. At this stage of the game, page call for the continuation of the 25 cent price on the majority of the line, with all the previously announced 35 and 40 cents setting at 50 cents with 30 pages of new material. The appearance of the four 35 cent books over the next two months will be purely one-shot, because the books were accidentally ready when they were scheduled.

Don McGregor's handling of the **Vampire Tales** is apparently meeting with approval from the buying public and Don promises to keep more of the living vampire's tales coming. In issue 5,



fe-fi-fo-foom!

needs in the first place. The new apparent calls for **SUPERHEROES** to merchandise Marvel material on a contract basis.

Marvel's two previous attempts of clubs were bumpy. The Merry Marvel Merchandise Society had the most potential but was fumbled because all that could be produced was a cheaply printed membership kit and a one-page club bulletin over a period of several years. Then Marvelmania promised the world, but only succeeded in ripping off thousands of fans. For many Marvelites, this was the end.

Marvel contacted us in late 1972, asking us to develop a club and design a first-class membership kit and club magazine. According to

mcgregor's m-chronicles

Rich Buckler and Ernie Chan illustrate "Blood Ties!" This is a continuation mystery/horror piece," Don told us, "with a shock ending that should catch the reader off guard. In **Vampire Tales** 6, I'll be doing "Where is Seltens Head and What the Hell am I Doing There?" a western tale where all hell breaks loose. Driven by Tom Sutton, Mike Ploeg will be drawing my "Witchy Manipulators" but that one's un-



the membership and Stan himself, the kit and magazines were top quality, in spite of lack of communication and material, price and policy mix-ups, errors and delays. Now Marvel has the ball to itself.

We can't help wondering if Marvel can maintain the demands of TDM in view of the fact that comic and magazine deadlines are barely being met. We do know this: the eyes of Marvel fandom will be watching, waiting to see what happens. TDM is a great idea with a sensational start—but should it be misshandled and fold, it will mean the end of an organized Marvel movement for a long, long time to come.

scheduled as yet."

In the color comics, McGregor will be putting the Black Panther through his paces in **Angels of Hell** 11 with a big bottle tale titled "Once You Say the Graven." Kilraven will be battling the War of the Worlds in **Amazing Adventures** 25 and 26. Titled "The Devils Mercader" and "Something Worth Dying For," the tales are illustrated by Rich Buckler and Ben Tronzo, with settings of the Indonesian Sumbawa and Battle Creek, Michigan's canal ferries.

Marvel continues to blaze a trail in the large black and white magazine field as they add a revived and revised **Heart of Horror** to their lineup and await the final contract signing for the **Planet of the Apes** and **Genie** projects.

Carving up in the Crazy black and white from **Marvel Worlds** will be "Westworld," a cover-featuring satire with layouts by Marie Severin and finished art by Bob McLeod. Marie and Mary will also be teaming up in a special of "Daytime TV" and the "Chinese Vase" will be making an appearance. Steve Dier and Marie Severin turn out a lampoon in "Modern Toys" and Dick Wright does some political parodies.

The following issues of **Crazy** will feature the cover story of "The Schizophrenic" by Mary and Mike Ploeg in an "all mysterious" issue. The "Mythological Menace" will be

Apparently **National Periodicals**' loss is **Marvel's** gain as Tary DeZurigo, Alfredo Alcala and Gerry Turner have packed up their pencils and brushes and become members of the **Marvel** bullpen. The three Philippine artists are all doing mystery stories for the black and white magazines, receiving packages of scripts periodically to keep them going under an exclusive contract with **Marvel**. Their appearance on the color books is being delayed indefinitely in the hopes that they can raise the quality of the black and white.

Marvel will probably be following the lead of **National** in its drive for outer sales, especially in view of the apparent success of the dollar-sized

properties. Basically, it deals with a severed finger, is illustrated in gruesome detail by John Buscema, and equaled a little more for the color comic (it was to be issue 42, was consequently placed in ST 5). Looking up this thriller should be the long awaited 1968 **Isolation** Marote strip, Red Santa and Blackmark.

Meanwhile, in the **Come Color** comic, Rich Buckler and Ernie Chan team up with Ray on a **Midwest** **Reunited** plotted story about a fiend from a forgotten city. Issue 41 will see the return of **Buscema** to the strip as **Canon** runs into a weird plant-girl who controls a tree of life and death.

Carving up in the near future for



bw mags nix poster pix

Yet another of **Marvel's** innovative ideas has gone the way of the 10 cent comic. This time it's the **Marvel mini-poster** that was to appear on the inside front and back covers of the black and white books. "We just couldn't get enough good, original poster-type art to continue the project," commented editor Mary Wellman.

Still more confusion comes with the news that all price changes reported in the last issue of **MEDIA**.



SWAMP
THING

SWAMP THING

STILL
ONLY
20¢

NO. 11

AUG
30686



COMICS

present, along with *U2* and a take-off on the *Meat, Myth and Magic* weekly magazine.

Len Wein is dropping his duties on the *Golem*, *Iron Fist* and *Powernow*, due to the increase in size and frequency of many of his commitments, plus the fact that he'll be taking over the Hulk writing chores with the May issue. Among the first things he'll do with the Hulk will be a rematch with the Wrecking Link in an Appalachian setting. "Sort of the Hulk meets

March/George Tuska presentation of the Man-Wolf in *Crocodino* on the loose 30. The initial story will deal with an investigator's attempts to find the truth behind werewolf reports. The result is a dramatic chase and fight on the Statue of Liberty, from which the Man-Wolf escapes.

Dordevic will be fighting the Silver Samurai in issue 111 of his mag, the lead-in tale for a Black Spectre story coming up soon. Written by Steve Gerber and illustrated by Bob Brown.

The Fantastic Four will be meeting the Frightful Four in the months ahead, in addition to the Sub-Master's entrance into the storyline once again. Also look for the

wein wonder tales

the "Whos." he confided. The score will shift to Canada for a fight with the Wendigos and the first Marvel Canadian superheroes, the Wolverine.

At that satirical moment, over in the Believers, Len will be living up a meeting between the ever-changing supergroup and Professor X, to team up against Magneto and the Brotherhood of Evil Mutants. Seen after will follow adventures with Powerman and the Wrecker and his Wrecking Crew. Then, *The Son of Satan* will be appearing in the *Dollhouse* *Steel-Side* book, along with the *Menagerie*. Looks like it's gonna happen



again. Cap'n America is going to renounce his super-identity for the fourth (or is it fifth or sixth?) time so that he can pursue a life of his own. He'll be leaving the Totem alone to battle two Lucifers and all the assorted villains from his past, thus building himself a neo-made excuse to don the red-white and blue uniform again in a few issues.

Steve Gerber and Val Mayerik are teaming up to bring back the adventures of the Living Mummy, first introduced in *Superstardom* last year. The initial tale will be a broader origin of the character, and a long manuscript-jointing New York.

Another new character to join the Marvel line-up will be the Doug



re-emergence of Son Richards in a vital role in the Gerry Conway scripted and Rich Beckler illustrated "The Conquest of the Frontier" is the title of the *Blue* story in which he finally vanquishes the Destroyer, only to find that a new villain has entered the scene. The *Firelord* Shilling gears once again, Gerry Conway then takes on a two-part *Spider-Man* tale in "Danger is Called Tarantula," in which a South American villain kidnaps Peter Parker and some of his friends in order to ransom them back to New York City.

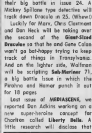
More Wolfman has his hands full lately, keeping the large black and white magazines going while trying



to reinvent his Dracula legend in some sort of cohesive order. An example of this is in the next few months on *Tomb of Dracula* 32 takes the vampire behind the Iron Curtain in a story based on an old Russian legend in which a townswoman's husband returns to haunt her after his death. This story leads into the first of the *Black-Side Dracula* thrillers that introduce U2's, Dracula's daughter. It takes him to London and involves a Lady castle owner in England being tortured by a ghost who fights Dracula as he tries to save the lady. The story is concluded in *Dracula* 23 (the 25-cent size) in a tale that reveals the haunting form's identity, and upon Dracula's re-

wolfman dracs packs racks

vel of the spirit, a love interest develops between the vampire and the woman he has saved. Meanwhile, [he] has returned to India for more intrigue there, Rachel is being lined up for new adventures, and the idea is being set-up to write four separate stories in each issue that will run for about six months and will all be tied together in the end. All this will come about as course after *Blade* and *Dracula* have



their big battle in issue 24. A Mickey Spillane type detective will track down Dracula in 25. (Where? Luckily for Marx, Chris Claremont and Dan Heck will be taking over the second of the *Black-Side Dracula* is that he and Gene Colan won't go bel-happy trying to keep track of things in Transylvania. And on the lighter side, Wolfman will be scripting *Sub-Mariner* 71, a big battle issue in which the Phoenix and Humer punch it out for 10 pages.

Last one of *MEDIA SCENE*, we reported Ben Addins working on a new "super-heroine" concept for Charlton called *Liberty Belle*. A little research will disclose that the name and the concept are both vintage 1943 ideas from National Periodicals' *Key Comics* company. Despite these facts however Charlton's George Willenard went into someone's check-up hearing from a *MEDIA SCENE* reader that the news was out. Willenard, an avuncular character that's (wait 'til) Bernie Koslow's hears about this, immediately called Addins and demanded to know how the news got out,

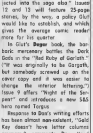
making an exaggerated case out of a fact that was common knowledge to a number of artists and writers. After listening patiently to a heart-rending story concerning the ethics of comic publishing and how he should make an apology about the matter, Addins replied with, "Okay, you can have the story, but you just lost an artist." Considering Charlton's pay rate, Addins wrote the matter with, "MEDIAScene just did you a big favor."

Dum-de-dum-dum!

Ben Galt continues to turn out story after story for Gold Key comics from his home in the wilds of North Hollywood, doing his best to splendidly skewer the stature of the entire line and start a new book for another of his creations, *Troop the Caveman*.

Meanwhile, in Don's already established titles, Dr. Specter 9 will offer "She Who Serves The Dark Gods," continuing the mythology begun in *Diogenes*, in which a bewitching witch induces Specter, coming from to throw Lakota out of his house. Issue 10 will bring back the Mummy, from *Specter* 3 in a tale titled "The Return of Ra-Ka-Tag."

Dr. Specter 11 will be the beginning of a big change for the character. "The new story line will take Specter away on a quest," Don said. "Then there'll be one issue without Lakota where he actually falls in love with somebody else. Simbar the Lion-man will be in-



jected into the saga also." Issues 12 and 13 will feature 25-page stories, by the way, a policy Galt would like to establish, and which gives the average comic reader more for his quarter.

In Galt's *Diogenes* book, the barbaric mercenary battles the Dark Gods in the "Mad Ruby of Gargath." ("It was originally to be Gargath, but somebody screwed up on the cover copy and it was easier to change the interior lettering.") Issue 9 offers "Night of the Sentinel" and introduces a new \$45 hero named Troop.

Response to Don's writing efforts has been almost non-existent. "Gold Key doesn't have letter columns anymore," comments Ben, "and they don't want them, even when I offered to do them for free. Reader response doesn't interest the editors because they say it all comes from the same hardcore 'fanbase people.'"

In an effort to better when he cannot gently persuade, Don is asking his readers to write to Gold Key c/o Western Publishing Company, 6922 Hollywood Blvd., Hollywood, California 90228. All letters should be addressed *Specter* or *Diogenes* (and to the New York or Rome offices) and should deal in specific how-to do/don'ts. The letters will not be published, but they will go a long way towards influencing Ben's approach and maybe (eventually) Gold Key's fan policy. ■

give me liberty Or...

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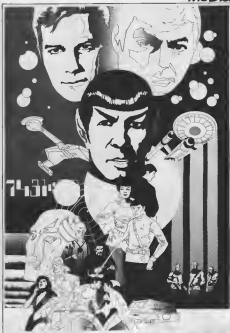
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AMERICA'S
FAVORITE
PIN-UP
GIRL

MARILYN

STE ANMO

Wander, Wander, the amazing Amazon of comic book fame, ex-pose of Women's Lib and star of her own 90-minute TV movie on ABC, may just be in line for a series of her own. First scheduled to be seen on the March 12 Tuesday *Maria of the Week* and starring Cathy Lee Crosby, *Wander Woman* is being booked with hopes that a series may come out of the pilot.

genesis two remake on abc schedule

ABC's version of Gene Roddenberry's *Genesis Two* (as reported in last issue's cover) will be titled *Earth Two*, and is scheduled for release in late Spring. Hopes are running high for this series, especially in light of the success they have had with Martin Culler's "O-borg" idea that became the *Star Trek: The Motion Picture*.

Meanwhile, Steve Austin, the *Six Million Dollar Man* is doing well on his Friday night, 8:30 time slot and has even interested the *Twins* look-alike people in issuing a set of cards. How's that for success?

On the syndicated side of the TV news, *The New Covid Camera*, with Allen Funt and John Barthelme-Tucker is packaged and ready to go with a New York Market cessant.

The *Ed Factor* is also being prepared for release to the smaller city stations as an anthology of weirdly mysterious stories hosted by John Newland, with hopes being expressed for prime time network acquisition. The pilot show of the series features William Shatner as a somewhat normal person experiencing an adventure in the psychic realm.

Milosevic's Impassible Peter Graves is being granted for a new series by NBC, this time playing Ross MacDonnell's famous private-eye law Archer in a special TV movie adaptation of the best-selling *The Underground Files*.

CBS executives are in an embarrassing position as they try to line up new shows for the upcoming fall season. Their major source of income has to be with the *Planet of the Apes* show they would like to produce, but may have to delay thanks to their own lack of foresight over a year ago. At that time,

cbs goes ape in '74

The *Ape* property was offered to them as part of a package, independently or whether they wanted, but they flatly turned it down, no doubt citing make-up and production figures. After the movies proved a tremendous success, clabbering Julie Andrews' special, *Superfreak* (a parody on *Superman*) and surprising everyone, CBS did not have enough time to adequately prepare scripts for a new series. Now the frantic search is on for scripts.

The fall of 1973 was the inauguration of the year of the cop. The police came out of their typical roles of "pigs" and "head-butting mothers" to become rich, human, frustrated and violent men in looks as though the humanity and tenderness that has come to the police force will be filtering down to the common people. The names of Cannon, Keightley, Man-

suk and Tama will still be in the TV ratings, but in a drive for decency and "entertainment," the networks will be pushing the names of Jerry Seinfeld, Bucky, Jim Belushi, (TV) John Boy (TV) and the like.

Humanity, poverty, o. to the *Wallace*, is apparently in, being on to years with humanism horrors and little nuggets of satirical wisdom. We're not saying that the idea doesn't have a place on TV, only that we can endure so much while the networks jump on the righteous poverty bandwagon to produce a profusion of shows about a bunch of simple but honest farmers, janitors, workers, or whatever the hell they are, who give a whole new meaning, have plenty to eat, produce

to grass. This time around, life will feature more illustrations and "educational editorial matter," with a smaller circulation than previously, increased, combined with a higher price.

disaster dollars: latest b.o. bonanza

It appears that man-made and human sent catastrophes have resulted in box office miracles. *The Tower*, by Richard Martin Stern is *Pennsylvanian* Adventure that substitutes fire for the sea, and the world's

combined properties under the title *The Towering Inferno*, with a screenplay by Sterling Silliphant.

Following on the heels of the burning skyscraper will come the Charlton Heston, George Kennedy and Lorne Greene starring movie *Barbedwire*, Mark Robson, who has previously directed *The Bridge at Remagen* and *Champion*, will be producing and directing this thriller that is and loosely based upon the San Andreas Fault disturbance in Los Angeles. George Fox will be handling the screenplay from a story of Mark Goodfield's *Paris*.

If you have the pretenses, you can watch another ocean liner turn over in Juggernaut, a United Artists film, directed by Richard Lester

the unscripted stories around the world that have made a dramatic contribution to the horror film genre. This year, the Mrs. Ann Sadoff Award is going to Elia Lashofsky for her role in the *Big Country* Production of *Amadeus*. Other recipients of awards will include novelist Tim Toyne, producer-director Don Carris, and screenwriter-novelist Richard Matheson.

Titled as *Pilgrimage* and United Artists' "biggest step ever into the science-fiction feature film area," *Cyberia* will be going into production this summer. *Cyberia*, with a screenplay by Richard Matheson (*Legend of Hell House*, *Damage Done*) is based upon a novel by Ian Cameron, who is himself an ex-

cyberia set for ua distrib

comic book writer and artist, and current paperback novelist. Watch for more developments on this big and important sci-fi film in *MEDIASCOPE*.

Popular film director Stanley Kubrick (1901, *Clockwork Orange*) is in Ireland overseeing the production of his latest entry into the cinema world, *Race Point* and *Morris Brown* are starring in the last leg of *Barry Lyndon*, a dramatic experiment by Kubrick that could possibly break his previous box office records.

George Pal and the crew of *Doc Savage: Man of Bronze* have just finished 28 days of shooting in the mountains of Colorado, and will be spending the next couple of months rushing the raw film through its interior shooting, dubbing, mixing and editing in an effort to get it out for the '74 fall season.

Hopes are running high for the film to be another series production, with all the accompanying clubs and merchandising. Director Michael Anderson (1984) and Pal are both giving off they can to the project, and when asked if plans for a sequel would be worthwhile, Pal confidently replied, "There were 100 sequels to the book."

Apparently, *Westworld*, which many MGM officials thought was a

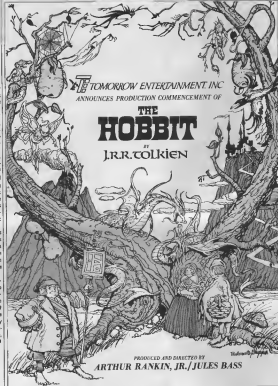
westworld to have sequel

bank, has proven itself, and rather than being the last word produced by the company, it has shown them the direction for future films. And what could better start them off in this direction than a film by the writer and director of *Westworld*, Michael Crichton. To insure its success, Crichton's film will be a sequel to *Westworld*, entitled *Peterworld*, going into production immediately.

The legend of *The Seven Golden Vampires* is the title of the latest in the Hammer films of horror starring Peter Cushing, Julie Ege and Robin Stewart.

Italian producer Alfredo Bini is trying to interest somebody in his latest film project, *The Inferno*, an eight-million dollar production in need of a distributor.

It seems as though Sam Peckinpah has had his middle shot out from under him again. In last issue of *MEDIASCOPE* we reported Peckinpah in Mexico filming *Reds*, the *Road of Alfredo Garcia*, escaping the unions and meddling of U.S. producers. He learned, however, there are not too many good dis-



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kids nearly every week and not only claim they're poor, but glorify the virtues of the simple life. High fantasy for kids of every age.

Remember *The Ghost and Mrs. Muir*? Then you should find this one familiar. It's titled *My Partner, The Ghost*, and it combines the silly supernatural with the cops and robbers of today's TV screen as a detective and his dead (but spiritually alive) partner fight crime, and then there's *Sally, The Sea Lion*, a sort of *Flipper* with a sea-creature, and all this about . . . well, we just can't make ourselves do it . . . forgive us.

And you thought *Life Magazine* had finally letted the dust! Apparently it hasn't and will be coming around to the newsmen again on a monthly basis, all thanks to the 1973 retrospective special issue that sold as well if not to go back

tellet office building for a sinking ocean liner) was recently purchased for publication by Warner Paperback Library for \$235,000, and scheduled to coincide with the late fall release of the film. However, this accounts for only part of the film because of a history-making deal that recently occurred. Both Warner Bros. and 20th Century Fox, rivals for many years, will be working together on the film rather than using one another or producing competitive packages.

Warner Studios bought the rights to *Tower* for \$300,000 at the same time they 20th-Century bought the rights to a very similar story titled *The Glass Inferno* for \$400,000. With a heavy joint investment of 700,000 dollars, both companies decided to bury the hatchet, get Irwin Allen to do his stuff again, and produce one film from the

(whose *Three Menhens* will be out shortly) and starring Richard Harris, Omar Sharif, David Hemmings and Anthony Hopkins.

Hammer Films director Freddie Francis has just finished *Grease*, the story of an over-the-hill music merchant with Jack Palance in the leading role. Stone Dam, Julie Ege and Hugh Griffith also have parts in the gripping tale of psychological terror.

Don Siegel, famous for his direction of *Dirty Harry*, will be doing a contemporary drama called *Pennsylvanian* later this year, shot entirely on location in West Virginia. This will mark a change of pace for Siegel, since he is usually given violent and high action material to direct, often starring Clint Eastwood.

The *Count Dracula* Series is once again presenting their awards to

Writers in Mexico, so Sam had to pick up the footage he had shot and take it to the States for dissemination to the public. The first thing United Artists did was take the film apart and put it back together, their way. Once again, Sam Peckinpah is read at the U. S. system and going back to Mexico.

The American International production of Edgar Rice Burroughs' *The Land That Time Forgot* finally got underway on February 25, with Doug McClure in the starring role.

moorcock scripts erb film

Fantasy author Michael Moorcock has worked on the screenplay, and Kevin Cosner is directing. *Wile*

again, and teaming with the latest Bond, Roger Moore, in a spy-suspense octamer titled *Gold*, due out later this year, probably before the Christmas release of the latest Bond flick *The Man With The Golden Gun*.

Fans of TV's *Seaquest* and *Sea* will be able to see of Fred Sanford soon in the title role of a big (well, pretty big) film going under the name of *The Black Godfather*. Sly and the Family Stone, Marcie Morris and James Cosner will be backing up Redd Foxx as he makes his semi-serious movie debut.

Yul Brynner, who has appeared in every type of role, from knight-errant in *The Magnificent Seven*, to an android in *Westworld*, will be playing the title role of *Turquoise*, an Italian film on the life of the Lord High Regulator of Spanish history. Filming on the combination

the yakuza/gangster film has spawned thousands of imitators, spawning this modern code of Samurai ethics.

Your friendly neighborhood police department, complete with its ambience of depravity, literally laced with wit, is the scene of *The Bible*, a new United Artists film. *Streetside* is also coming, the tale of a chase after an R&D soldier, by both the U.S. and North Korean armies. A Japanese pacifist group, and an intelligence investigator are also seeking the soldier, but only to promote their own interests.

Other films to consider watching, that will appear in the next couple of months will be: *The Costway Cowboy*, starring James Garner, from Russel Vinton Studios; *Seven The Tigers* with an all-Chinese cast from Canon releasing; *The Secret Gables*, starring Robert Redford and

sides, that way you can pay twice as much to see what got to be as ever's expensive film.)

Faded a new film, storyboarded and edited by the dramatic demigod, Orson Welles, will see us making the rounds. The film deals with

new welles film flashes fakes

fakes, that way you can pay twice as much to see what got to be as ever's expensive film.)

Faded a new film, storyboarded and edited by the dramatic demigod, Orson Welles, will see us making the rounds. The film deals with

Welles to Clifford Irving's documentary of publicity and the first Welles' film in years.

The next time you see comedian Paul Kelly kicking a dog or being not nice to somebody, just remember he's really an old lady underneath. He was the single largest contributor to help save the birth-

(who did the screenplay for *Sargis* (and's *Hidden Western Once Upon A Time In The West*) for *The Last Tango In Paris*, and George Roy Hill for his reunion of *Butch Cassidy and the Sundance Kid* in *The Sting*.

The choices before the academy will also be wide and colorful this year in the dramatic acting area as Marlon Brando is nominated for *Last Tango In Paris*, Jack Lemmon for *Save the Tiger*, Jack Nicholson for *The Last Detail*, Robert Redford for *The Sting*, and Al Pacino for *Serpico*.

The Best Actress category has nominated *Julia* (Suzanne's performance in *The Exorcist*, Glenda Jackson's in *A Touch of Class*, Marsha Mason's in *Goodbye Liberty*, Bette Midler's in *The Way We Were*, and Joanna Woodward's in *Summer Friends*, *Water Drops*.

THE EXORCIST

Amicus/MP/British Lion production. Tough Clint Eastwood, the tall, rugged superior will be playing the key role in the upcoming *Rage* (Sargis). The original star, Paul Newman bowed out of the production and Eastwood stepped in to take his place.

Veteran James Bond director, Terence Young will be in the news in a couple of weeks as his production of *The American* hits the screens in full, flashy and lusty color. Lesdus Pellaci and Alena Johnson will be starring in the film about a world where men are the weaker sex, and both Young and his executive producer hope that this will be the start of another Bond-like trend. Meanwhile, Young is hard at work on another film, this time about the Ku Klux Klan, starring Lee Marvin, Richard Gere and B. J. Simpson. The movie will be appropriately titled *The Klansman*.

crime films flourish for summer fun

There are some big crime movies coming up in the very near future, and among the biggest will be *The Taking of Pelham One Two Three*, directed by Joseph Sargent. Pelham will star Walter Matthau, Robert Shaw and Martin Balsam in the tale of the hijacking of a New York subway, adapted from the best-selling novel by John Godey.

The stars of *One Omen*, Michael Warner and Charles Bronson will be on hand again soon in *The Death Wish*, the latest in the crop of violent crime thrillers.

For those of you who remember, Peter Muth was the name of the man who directed the first non-Cosway, Bond film, *On Her Majesty's Secret Service*. Muth is back



horror/biography will be beginning in May.

There is a new breed of film coming to American theater screens in the next few months, and, like the Kurosawa films we have been introduced with, will come by the thematic name, yakuza-epic, and are really the codenames of many films and ideas that go into the Japanese gangster film.

The films have been proving popular in Japan for a number of years, so much so that Robert Mitchum has gone overseas to make one, titled *The Yakuza*, to be

mitchum hits far-east mafia

directed by Sydney Pollack. *Gold* is a look for too much variety if the idea should catch on however, since even in Japan, there is only one plot for the yakuza, that being a gangster gets fed up with his evil ways, goes against his boss, then kills himself because his code of honor forbids his rebelling against his boss. Following this same plot, since the Japanese remake rather than re-release films,



Wes Farrow, from Paramount Pictures, *Peaches* Villa, with Clint Walker and Telly Savalas, and *Mary* and *Crazy Larry*, starring Peter Fonda with a screenplay by Leigh Brackett from 20th-Century.

In the more immediate future, will be the first part of the *Three Musketeers*, a magnificent spectacle of swashbuckling adventure starring Charlote Hutton, Jaye Danvers, Royal Welch, Chris Lee and dozens more. You'll have to see both the first part (titled *The Three Musketeers*) and its sequel (*Milady's Vengeance*) to get the whole story, since over four hours worth of film was thought a bit long for a movie audience. Be-



place of Daniel D. Emmett, the composer of *Daze*, *Turkey in the Straw*, *Old Dan Tucker*, and the Blue Tail Fly, as well as the originator of the black-face musical in 1847.

It's Oscar time in Hollywood, and as you've no doubt noticed, nearly every film you ever heard of before is wearing a piece of advertising that proclaims, "nominated for 487 Oscars." The hard sell is on for you to go see films now, that you wouldn't have been caught dead seeing if it weren't for the nominations.

Nominations for Best Picture of the Year were from everything from tough sex-op stories to rey's adventures. But in the front running this year, with 10 nominations apiece, were the old American standbys of crime and horror, *The Sting* and *The Exorcist*. Other nominations in the Best Film category were *American Graffiti*, *Grease* and *Whisper*, and *A Touch of Class*.

In the category of Best Director, the nominations this year go to George Lucas for *American Graffiti* (Lucas may also be familiar to these snowflakes fans who saw his *THX 1138*), Ingmar Bergman for *Grease* and *Whisper*, William Friedkin (who did *The Night They Dined*), and the French Connection for *The Exorcist*, Bernard Bertolucci



To list the rest of the characters and nominations would not be within the scope of MEDIA SCENE's policy, but we will touch on some of the more important and interesting points in the Awards presentations.

First, the Special Effects category no longer exists, consequently Ray Harryhausen's virtuoso creations as the new *Selena* movie will go unrecognized. *The Exorcist* however is represented in the Supporting Actor, Supporting Actress, Best Screenplay, Cinematography, Sound, Film Editing, and Art Direction, areas.

The *Boy of the Dolphin* is up for having the Best Dramatic Score, by Jerry Goldsmith, and *Live and*

bond battling for oscar

Let's see, by Paul and Linda McCartney is nominated for the Best Song.

Be sure to watch the Academy Award presentations on April 2nd and see if you can pick the winners.

California-based author Jim Harrison will be heading up a new black and white magazine for Marvel, following in the footsteps of the many monster books which are proving enormously successful for the comic books. The title of the new book will be *Monsters of the Movies*, and will contain articles and features by Herman, Dan Glut, Ron Haycock and other *Monsters* alumni.

Finally, for those of you who are hard-core comic collectors, let us recommend the Heritage publication of *The Neal Adams Index*. This is an 8 1/2" x 11" booklet of thirty-two pages, listing all of Adams' work including some relatively unknown material, all probably illustrated with published and unpublished art. Send only \$2.00 to Don Verpy, 352 Grand Avenue, London, N.Y. 11757.



DRAGON LADY

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Enclosure and foreign orders include additional .25 postage



Artist Frank Frazetta's visualization of Edgar Rice Burroughs novel, *The Mucker*—next page: a review of ACE BOOKS complete line-up of ISB novels

WPL's *Avenger* series appears stronger than ever as their monthly releases continue. The 22nd novel pits Dick Bensen, the man of vengeance against the Black Death. Bensen must discover who was the killer, countering the mysterious Black Wings Cult, and who could kill from afar. Determined to stop him, the Avenger himself would receive the black armband of death before he is out.

Next month the Avenger faces the Wilder Ceres, a gruesome death that strikes down victims after victims. Can the Avenger unlock the key? Was the Avenger struck by the guilty was becoming wholesale murder of the innocent? In the following novel, *Midnight Murder*, a plane testing a secret military device crashes heading into a mountain, killing all aboard. Could the Avenger solve the secret and identify the saboteur before more men die?

The Avenger was originally published as a Street & Smith pulp, beginning in September 1939. To capitalize on the success of Doc

Swickard tells of an old-time film star who travels to England to recreate his famous role of Dr. Death, and is implicated in a number of ghastly, bizarre murders.

June brings the first two books based on the long-lived TV series, *Gunslinger: The Remastered and The Shootout*, both by Jackson Flynn. A novellization of the 20th-Century Fox flick, *Mr. Cool*, will also be ready. The following month look for Victor Canning's *The Beloved Pattern*, a shocker now being filmed by Alfred Hitchcock for Christmas release.

July is the on-sale date for #9 & 44/100's *Deal*, a John Frankenheimer film starring Richard Harris. *Patchy Mouse*, the book that inspired the Paul Newman-Las Martin movie several seasons ago is back to reprint this month also.

AWARDS April action includes a new man's wilderness serial about Denroth's wolf, *Assassination Set* for July 4—the first in a series by Lee Parker, featuring a half-Indian U.S. Army commandos who fight dirty, kill brutally and

an unbelievable confession—killer was alive in the body of another. *Revised Puccetti's* chilling novel is a triumph of thriller writing from FAWCETT.

WAGNER PAPERBACK LIBRARY has released a pair of movie/book hits this month. Clint Eastwood is



Wayne off his horse and put him in a police car—the result, *McK*. It takes a cop to catch a cop-killer and *McK* is determined to do it—even if he has to quit the force to get it done.

Forthcoming from WPL is *Written by Schröder's The Yakuza*, written

mitchum, east mafia, clash

from the film starring Robert Mitchum as an American who reneges to Japan where he's been stationed during WW2. Attempting to help a friend, he is threatened by the Japanese Mafia criminal clan in a classic clash of swords and martial arts. Sidney Pollack directs.

They were called the *Sevens*, a few men themselves, who made their own rules—and broke them when they had to. They were the terror of the underworld—and a couple of sadistic killers posing as cops began to beat them at their

life in a burning building to rescue two children. Loved by his friends, feared by his enemies, he was crazy enough to take on the overlords of the eastern crime machine—all by himself.

Others who fans will get a rousing welcome to Ross Macdonald's new tough, tense crime novel, *Sleeping Beauty* featuring private cop (played by Paul Newman several years ago) Law Archer. More mystery and mayhem in *Stilet of Selge*, by Eric Amberg, acknowledged the greatest suspense writer of our time—and *Night as Well as Dead*, a chilling New Wave epic by Rex Stout.

Pinnacle may have a new hit series on its hands with the debut of *The Pulver International* line-up. The premiere adventure, by Robin

robin moore, pinnacle, merger

Green Beret Moore and Al Densjoy, introduces Tim Kyle and the top-secret world of electronic surveillance and push-button destruction. Look for *The London Switch*. Now brings a pair of suspense writers from POPULAR LIBRARY. *The Wilby Conspiracy* by Peter Drix coll is packed with suspense, action and conflict between blacks and whites in modern Africa. Soon to be filmed by United Artists, starring Michael Caine and Sidney Poitier. *Heart Zerkow*—Mike Breen's new hit, lethal destruction machine who has become the number one target for the world's most vicious assassins.

One of the best-selling books currently on the paperback racks is John Godey's *The Taking of Pelham One Two Three*. A runaway FBI success, *Pelham* is the story of four of subway's dies-els who plan and execute the hijacking of a New York subway train. Their purpose is singular—a million dollar ransom to be paid within the hour. The unforgettable quartet of down-and-outers back up their demands by threatening to kill the passengers and passengers passengers aboard the train. Suspense mounts to a fever pitch as the players in the underground drama N-bell jump and forth across Manhattan facing a possible crash that will take the lives of all concerned. Godey's characterizations of the four hijackers and the passenger prisoners in progress, a drama crisis, a lady would like a colorful and realistic, and

crime biz, hot sellers

would become stereotypes in less skillful hands. The kind of book you must finish in a single reading, *Pelham* is a super-suspense thriller best in a really fast-paced novel.

FAWCETT buttresses with an array of upcoming action/suspense thrillers beginning with *Snow Days* to a *Killing* by Clint Eastwood. The electrifying tale of a kidnapping, a fortune in diamonds and the secret life of the nation will soon be released as a film starring Michael Caine. *Hillbilly*. A pair of Matt Helm novels, *The Intimidators* and *The Smugglers* are on tap as is Edward Agnew's Assignment: *Amazon Queen* and Assignment: *Stiletto* Novel.

Want real heat—well then, keep your powder dry—

new scribe for avenger

George, they used the house name "Emmett Robinson" on the books. Though Les Dier wrote most of the Doc Savage books, the Avenger was assigned to pulpwriter Paul Ernst who scripted a total of twenty-four adventures. Five more Avenger stories appeared in *Class*, all written by Erle Segerson.

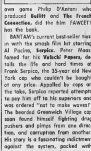
With the publication of *Midnight Murder*, WPL reissues the full-length Avenger thrillers. When asked if the series would continue beyond this reader, he informed us that novelist Ron Galt is to COMMISSION a novel from the beginning would write more Avenger adventures. Ron tells us he's completed the first, titled *The Man From Atlanta*, due on the stands in June.

Two more King Fu novels are scheduled in the coming months beginning with *The Bride in Search*. In this adventure, Clara tries to save the presence of a small town by using his fighting skill against the vengeance of a man who practices black magic. The *Scholar* has come forward to become an ammunition carrier for a band of Army rangers. It leads to a framework that takes all his skill of mind and strength to obtain freedom.

Followers of the martial Arts will be interested in BERKLEY-MEDALLION's new hit, *Adia Fighting Arts*, an over-sized book containing over 200 photographs illustrating everything from King Fu to Aikido to Judo-ju-jitsu.

Coming from AWARD BOOKS, a host of movie and TV novels. A pair of Adam-12 novels are scheduled. *The Heirings in March* and *The Keeper* in April, both based on the popular TV hit show. The second *McCloud* murder is also on tap. *The New Mexico Connection*, followed in May by *The Killing*—a tale that requires the western shaman to master all his skills to track down the masterminded banked robberies pulled by a gang based in 1890's gold.

The Tower by Mike Breen (reissues *The Tower* and *Upblast*, from the film starring Clint Eastwood, George Kennedy and Jeff Bridges, about a couple of bank robbers trying to pull the same job twice. In addition, *Midnight* will be on the stands to fight with the film starring Michael Caine and Peter Onorati. Angus Hall's novel (originally titled



tower takes tall 235 g's

\$235,000. The book will be on newstands in October to coincide with the fall release of the film. "Let me tell you a story about *The Death of The Faber*..." It began in a careful game where when a dying Russian doctor made

Dirty Harry in *Magnum Force*, the latest adventure about a self-styled San Francisco vigilante whose aim is to slaughter gang lords and drug lords—and *Dirty Harry*, the man with the deadly .357, is hot on the executioner's trail. They took John

own game plan. *Phantom* who produced *Ballist* and *The French Connection*, did the film FAWCETT has the book.

BANTAM's current best-seller series with the smash film hit starring Al Pacino, *Serpico*. Peter Maas, famed for his *Yankee* Papers, details the life and hard times of Frank Serpico, the 35-year-old New York cop who couldn't be bought or any price. Appalled by cops on the take, Serpico reported attempts to pay him off to his superiors and was ordered "not to make waves." The boarder Greenwich Village cop soon found himself fighting drug pushers and pimps from one direction, and corruption from another. His story is a fascinating indictment against the system, packed with action, excitement and truth.

Another Mafia movie book coming from BANTAM, *Crazy Joe* by Mike Barone. Newsweek from the *Dino DeLaurentis* film, Joe recounts the story of a man who was a living paradox, a hard who murdered for money and rescued his

As we promised, *MEDIA SCIENCE* is expanding its most popular features editorially and graphically. Science fiction and fantasy fall in to this category of expansion—exactly double our previous coverage. If any publications give more coverage than this, we don't know about it. Now get ready for 184 off!

Three! Two! One! Zero!

D&W offers a quarter of \$5 releases for the month of April beginning with *Can You Feel Anything When I Do This?* Here are sixteen unique and startling glimpses into the future as only Robert Sheckley could envision them. A skilled short story writer in a class with Fredrick Brown and Richard Matheson, Sheckley's special brand of wit and knack for the surprise finish are always a welcome addition to our

daw selects sheckley shorts

bookshelf! First and foremost, Sheckley is an entertainer, perhaps best remembered as the author of *The Youth Victim*, a film, if unhelmed, SF-adventure film with Grade A actors and Marlene Dietrich.

Present of *Antares* returns in the 195th novel of the series, *Prince of Scapula*, by Alan Burt Akers. This edition features accompanying maps and illustrations plus a complete glossary of names and places in the series. Cop Kennedy fights to solve the mystery of *The Shadow Gate* beyond which lays a nightmarish paradise. In the seventh novel of this series by Greg Kern Robert Chazen's *As The Corbion Falls*, reveals an ancient Earth, where man lives in a dried ocean



bottoms, searching for the legendary Kagarwad Legacy—their only hope to save the planet from crumbling ice runs.

In the twilight years of the 20th Century, death had become a rarity. Then the entertainment boys focused on Katherine Mortensen, a woman dying slowly, painfully, in agony of millions. She wanted to escape from the hell-vision she was in, and was helped by her new friend, Radda. She didn't know he was the man with the TV eyes. D. & C. Conpton captures the chilling journey of media future in *The Unwiping Eye*.

Way back around the time that science fiction moved from the pulps to the paperback format, a young man put together the first anthology of its kind, *The Pocket Book of Science Fiction*. The *Great Fantasy Reader* and dozens of others followed, year after year, from whatever publisher he happened to be working for at the time. A few years ago, he started his own effort, and modestly

christened it with his own initials for luck. It's still antediluvian. As his bookoff May release, Donald A. Wollheim presents *The 1974 Annual World's Best SF* featuring a collection of ten unforgettable novellas and short stories by to-

wollheim anthology due from daw

day's leading fantasy fiction writer—Elton, Phil, Sheckley, Williamson, Benek and others.

Carl Stryker visualizes a grim tomorrow in *The Remains of Antares* where planetary warheads planted a universal takeover. All that stood in their way was Chas the Earthman. Soon they wondered who was the prey, who was the predator? *The Wertheimer*, Peter Dickinson's new novel, depicts the people of the British Isles into the Dark Ages where machinery is



divined and withcraft rules. *D&W*'s final monthly release pits Cop Kennedy against *The Eater of Worlds*—and a trail of conflict, murder and evil older than all will mankind. Another novel in the tradition of *Capitol Future*.

"There's only one Leigh Brackett and there's only one John Strick—both stand alone in their field!" states Roy Bradbury about *BALLANTINE*'s new series, Brackett, whose credits include films such as *The*

steranko illoes new brackett s&s series

Big Sleep, *Water*, and *The Long Goodbye*, reintroduces her most famous character, Stark in a series of swashbuckling fantasy adventures. *MEDIA SCIENCE* readers will find the cover familiar—we printed it in

color as the first of our double-sized *Sword and Sorcery* issue. Ballantine and Brackett saw it, aware it was Stark and persuaded Stranko to let them use it for the premiere book of the new series. Don't miss it!

Science Fiction FANTASY 1974

LEIGH BRACKETT THE GINGER STAR

INTRODUCING KING JOHN STARK



Philip Jose Farmer, who's recent output has been occupied with fiction's best of Tarzan and Doc Savage (and soon *The Shadow*), does it again with *Nedra of Ancient Opus*. By special permission from Bantam's art, Farmer re-

views the origins and history of the last city of Opus. A cover, these maps and ten illustrations by Roy Krunkel embellish the saga created by *ESB* several decades ago.

Based on the hit TV show, *The Six Million Dollar Man*, *Operation*

back in print featuring Fritz Leiber's inimitable raps, *Rebel and the Gray Mouse* up to their curios in *Phibes*, *murder* and *war*. A pair of Perry Rhodan thrillers are on the *ACE* schedule this month. *The Earth Dies* and *Time's Lonely One*. The legendary roving-robin space serial *Cromes* is also in reg in these volumes. *ESB*'s *The Moon Man* will hit the newsstands this month also.

Andre Norton fans will be pleased to discover *The Last Planet* republished in April. In addition, look for Roger Zelazny's *Isle of the Dead*

ace issues perry, vance

and *ESB*'s *Lead and the Lion*. *Life Hunt* and *The Paradise Sea*, two more Perry Rhodan novels wrap up this month's releases.

Rhodan's still on it in *ACE*'s May selection, *Unknown Series: Milky*



Maka features hell man/hell machine Steve Austin as he takes on a syndicate selling nuclear destruction. *WARRIOR PAPERBACK LIBRARY* is also scheduling *The Golden Years of Sinbad* based on the spec-

6mil man price 1.25

hacker new film from Columbia Pictures.

This month, *ACE PAPERBACKS* releases *The Languages of Poe* by Jack Vance award-winning author, of *The Yellow Earth* and *The Dragon Masters*. Vance's epic follows the adventures of the young doped heir to the throne of Poe in his efforts to regain leadership. Polaris, a powerful silent-wizard comes to his aid and creates his own scheme to subjugate the warring empire. *The Swords of Lookmoor* is also

Way and Allen: Agled Andre Norton is back in the spotlight with *Witch World*. The first book of their series featuring Steven Tregenth in a world where science is magic. Philip K. Dick's oft-cited novel, *Countdown in Space* will also be available this month, as will *ESB*'s *The Mucker*—the story of Billy Byrnes, a vicious animal, ruthless, powerful and blood thirsty, spawned by the slum jungles of Chicago. Before long, his natural ability for finding trouble left him shipwrecked in a far East jungle where he was free to unleash the savage nature that was his only chance for survival. Next month, *MEDIA SCIENCE* covers *ACE*'s complete line-up.

Walk To The End of The World by Sully Charnes reveals a frightening future of woman's life, eventually treated the degenerated creature known as "Terat" with cave hands. To give themselves the drive to survive and reconquer the world, they needed a common enemy. They subscribed to the "Terat" the guilt

for the terrible Warring that had destroyed the world. It was going to be a long journey back!

The latest edition in BALLANTINE'S Adult Fantasy series is *Frank Brunner's Karl Long Unleashed*. Set in the never-never land of dynastic China, the wily and witty teller of tales of the title spins a host of delicate, yet earthy stories of enchantment and adventure.

Check the racks for *Laurel*, by Alan Dean Foster, the movie tie-in book based on the new production of the same name starring Glenn Close and Eli Marrell. The lady of the title is a female Tarzan raised by fierce jungle cats after her parents are killed in a plane crash, etc. Fast-tracking fun!

More intense action coming as the twelve final Tarzan novels are scheduled for release in May. A new Tarzan poster and map will also be available, matching the John Carter graphics as previewed in this publication last fall.

Alan Dean Foster returns to script the new adventures of the

future, a *Sedwhale*—a perky, energetic, post-mechanized plastician heroine—has abandoned by the now-dying Earth Society in the dead and sterile sea. A complex cyborg, she anguishes over her unconscious and seeks to preserve herself for a revival

godwhale to sail

of the sea and mankind, a revival that would begin her war with mankind.

More undersea action is at hand in Frank Herbert's *Under Pressure*. Set in the future, *Pressure* is a spy story, chase thriller and philosophical suspense tale of man at war or realistic as any done by C. S. Forester or Herman Wouk. Originally titled *The Dragon in the Ice*, Herbert fans will consider it one of his best.

This year, BANTAM has launched a new science fiction program with

Phage has a flow which causes thousands of disoriented to escape from it to join communes—a phenomenon the super leaders can't understand.

Titles to come will include *Star Trek 10* by James Bligh, *Star Trek*



Also coming is Sam Delany's *Oblique*, a massive novel about a strange city where there are no laws and the individual must develop his own laws of conduct. Delany, who took six years writing it, calls *Oblique* his "mystic work." Also has just published *Frankenstein: The True Story* from the adaptation of Mary Shelley's novel as seen on the NBC World Premiere Movie a month or so ago starring James Mason with Michael Sarrazin as the Creature. The book features

frankenstein fearbook out from avon

the shooting script of the Universal Studios production. Unless we miss our guess, readers will find themselves picking up *Dr. Frankenstein* to read to drive actor artist Erny's visualization of Avenir David's son's barbaric hero.

DELL releases currently an *Avatar* Edited by Lin Carter, *Flashing Swords 1* and 2 each feature a quartet of entrancing tales by the foremost S&S writers on the scene. As told in the introductions, Fritz Leiber, Jack Vance, Paul Anderson, Lin Carter, L. Sprague de Camp, Michael Moorcock, Andre Norton and John Jakes are all charter members of SASA, The Swedish and Sorcerers' Guild of America, Limited, each with an honorary title such as Supreme Sadist of the Republic of Yag. All the members of the Guild are adequately represented in these novels, stirring sagas that are certain to delight every connoisseur of fantasy adventure. Frolicsome cover art.

FAWCETT scores with a pair of anthologies sure to elicit modest approval. *Transatlantic: Understanding World History Through Science Fiction* makes novel use of eleven short stories to make eleven points about history. An interesting angle with top authors. The Hugo Award is to SF what the Oscar is



crew of the *Enterprise* in *Star Trek Log Book*. The stories are based on the episodes from the Saturday morning TV series.

Beginning next month, BALLANTINE begins a new series, consisting of the best short stories by the great writers of the genre starting with *The Best of Stanley G. Weinbaum*. A pioneer SF writer, Weinbaum's tales were the models upon which other SF writers draw for inspiration and ideas. Asimov calls the collection, "a most event in science fiction." This

The most thrilling adventure of the greatest hero of them all, as he faces—

THE SILVER WARRIORS BY MICHAEL MOORCOCK



weinbaum book no bomb

book will be followed by others including Fritz Leiber, Henry Kuttner, Fred Pohl and Conan Doyle Smith.

The *Godwhale* by T. J. Bass is a fascinating and fantastic sequel to *Half-Past Noon*, in a mysterious

plans to print and reprint nine titles specially selected by author/editor Fred Pohl. Mack Reynolds' *Commune 2000 A.D.* is the first, telling of a future perfect society where peace, plenty and sexual freedom are available to all. But

by Denis Pilechka, John Brunner's *Wives of Everywhere* and *Hellfire's Wives*, by Russel Hurlbert, which takes up where the film *Hellfire's Wives* left off, focusing on human beings who have adopted the low life of insects



Michael Moorcock, who gave us the unforgettable saga of *Elric of Melniboné* and his soul-devouring sword, Stormbringer, has completed another award and sensory epic in the mighty tradition of his previous novels. His hero goes by many

swords flash! warriors clash! armies smash! harvest cash!

names, *Elric*, *Rained*, *Embrace*. In *The Silver Warriors*, Moorcock has reinvented his eternal champion again, this time in the identity of Count Urik Skanel, Prince of the Southern Isle—his task, to once again wield the amazing Black Sword to see a dying world. Get yourselves now from DELL. Cover by Frank Frazetta.

More mythology, monsters and magic will be found in a pair of

to the movies. *The Ring Wraiths—Volume 2* features eight more stories from 1968 to 1970, each with an intro by Isaac Asimov. A good investment for any library.

SF buffs looking for freshness of style and original approaches to ideas, images and ideas, might try SUNEY's *New Dimensions 3*, edited by Robert Silverberg. Eleven unique tales are showcased in the third book of the series.

The success of the *Pleasant of the Apes* film series has spawned a comparable number of paperbacks. Anthropeid antics abound on AWARD's agenda. *Escape From* and *Coolest* by Jerry Pournelle and John Jakes respectively are seen slated to join *Battle For the Planet of the Apes* by Star Trek as David Gerrold.

award goes ape

More Ape action will be available in April when BANTAM releases the Michael Aronson novelization of *Smother the Planet of the Apes*. On sale now, look for *Westworld*—where nothing can possibly go wrong! Michael Crichton, author of *The Andromeda Strain* and *The Terminal Man*, wrote and directed the film which starred Ted Turner as the out-of-control Gungflier Crichton gives us a behind-the-scenes look at the making of the film in the book's first fourteen pages followed by the shooting script and illustrated with a 22-page photo portfolio.

Next month, MEDIASCOPE spotlights sword and sensory and high adventure in our most comprehensive coverage on the subject yet! Don't miss it! **10**



AVAILABLE NOW!

Once in a decade an artist like MIKE HINGE comes along who shatters the traditional approach to imaginative illustration and produces a new kind of visual wonder. Following in the footsteps of the great science fiction artists like Frank Paul, Chesley Bonestell, Virgil Finlay, Ed Emshwiller, Kelly Freas, Jack Gaughan, and Richard Powers, MIKE HINGE has added his unique style and concepts to their ranks. Striking out in bold, new directions HINGE has executed a fantastic series of drawings as beautiful as they are exciting.

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